Photos by Kira Perov

From *Russian Artistic Experiment*

By Boris Miljkovic and Branimir Dimitrijevic

SEPTEMBER 20-23, 1984

Presented By
The American Film Institute

Sponsored By
Sony Corporation of America

AFI Campus
2021 North Western Avenue
Los Angeles, California 90027

ATIONAL VIDEO FESTIVAL
EPTEMBER 20-23, 1984
I CAMPUS, LOS ANGELES

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21 North Western Avenue
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STIVAL SCHEDULE

urs.-Sat., 10am-10pm
n., 10am-8pm

GISTRATION

urs.-Sun., 9:30am-5pm

E-REGISTRATION

0 General/Full Festival
5 Members
5 General/Per Day
2 Members

EASE CHECK BELOW

Full Festival
Thursday
Friday
Saturday
Sunday

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e American Film Institute
856 7787

From *Der Riese* By Michael Klier

From *Japan Love, Honto* By Ann Volkes

From *J'ai La Tete Qui Tourne* By J.L. Nyst

From *Talking Heads, 'Once In A Lifetime'* By Geoff Dunlop

From *The West* By Steina and Woody Vasulka

> "Broadcasting was defined as "mass communication" because it went to many people, obscuring the fact that it was developed for transmission to *individual* homes, though there was nothing in the technology to make this inevitable. We have now become used to a situation in which broadcasting is a major social institution, which seems to have been predestined by the technology. This predestination, however, proves to be no more than a set of particular social decisions which were so widely ratified that it is now difficult to see them as anything but inevitable results."
>
> Excerpts from Raymond Williams

THURSDAY

TELEVISION: CONFRONTING THE INEVITABLE

TELEVISION IN SEARCH OF ITSELF: THE 1950s

Was television to become merely illustrated radio, motion pictures on a more intimate scale, or something distinctly new? Clips from programs as varied as *Pete Hunter: Private Eye, Your Show Of Shows* and *You Are There* reflect TV's process of self-discovery during the formative years after WWII.
Curated by Robert Rosen

BRITAIN'S CHANNEL FOUR: THE STORY SO FAR

In its first two seasons Channel Four helped make possible a number of major independent productions. Has it found its audience, a new language, a different style? Will it continue creating an open-ended aesthetic environment? Over 20 program excerpts suggest some answers.
Curated by John Wyver

TRADITIONAL FORM: NON-TRADITIONAL CONTENT

The Arts Magazine format is television's frame for contemporary art. Three programs from three countries:
There Is A Videocassette In The Soup: Belgian Television's (BRT) look at Europe and America's video avant-garde. ALTER IMAGE: selections from Channel Four's weekly alternative art magazine series, featuring Sankai Juku, Psychic TV, and Jim Whiting's Robot men. The first program in the new series on the arts, *Dispatches,* produced for satellite distribution to cable systems and public television stations in the United States.

FRIDAY

WAYS OF SEEING: POINTS OF VIEW

CULTURAL IMPRESSIONS

We see other cultures as if through a stencil, our interpretations framed by our own cultural heritage. The video artists in this program respond personally and intuitively to foreign cultures, creating a profound feeling of place, without naming dates and history. Program premieres work by Edin Velez, Dan Reeves, and Kirk von Heflin, and includes tapes by Juan Downey, Shalom Gorewitz and Ann Volkes.
Curated by Marita Sturken

CENTRAL AMERICA: FROM WHOSE PERSPECTIVE?

The eclectic mixture of media—video, 16mm, Super 8, bits of film stock, color and black/white—which gives Central American documentaries their particular "look" results from both an accommodation to practical limitations *and* a creative media synthesis: a reflection of evolving modes of distribution and production in contemporary Latin America. The program includes work from El Salvador and Nicaragua, from Radio Venceremos to MIDINRA. Independently produced U.S. documentaries and local television productions ask how we get our information from abroad, what messages are imported by these images?
Curated by Karen Ranucci and Julianne Burton

POINT/COUNTERPOINT: CONTROVERSY BY TELEVISION

A survey of the ways in which television is used to present different sides of controversial issues, such as gun control, nuclear power, abortion and Central America. Clips include commercials and advocacy programs produced for candidates, corporations and public interest groups. Spots presenting opposing viewpoints will be juxtaposed to highlight the styles and tactics of controversy by television.
Curated by Peter Broderick

FRIDAY EVENING

Return Of The Native by Kit Fitzgerald and Peter Gordon.
A tone poem for television, a collaboration of sound and image inspired by the Thomas Hardy novel. Video: Kit Fitzgerald. Music: Peter Gordon.

SATURDAY

SCREENINGS: FROM THE NARRATIVE

INTERNATIONAL PUBLIC TELEVISION: IN VIDEO

Important new feature-length work and series produced in video for broadcast. The program features Hungarian filmmaker, Miklòs Jancsò's first work in video, *Faustus, Faustus, Faustus,* a 9-part series for Magyar Television, as well as American Playhouse's extraordinary sci-fi feature, *Overdrawn at the Memory Bank* based on a story by John Varley. Also included in the program are:

Boys From the Blackstuff by Michael Wearing, Philip Saville, Alan Bleasdale. BBC

Russian Artistic Experiment by Boris Miljkovič & Branimir Dimitrijevič. TV Beograd

Der Riese by Michael Klier. ZDF/Germany

Zen Temple—The Eiheiji, NHK

VISUAL LANGUAGE: RE-DEFINITIONS

Explorations of traditional narrative form and vernacular in several languages—from the melodrama to the "metalogue." The program includes the following work by artists:

Chanoyu by Dalibor Martinis and Sanja Ivekovič

Why Do Things Get In A Muddle? by Gary Hill

Naked Doom by Ed Rankus

Far From Poland by Jill Godmilow

Das Frauenzimmer by Claudia von Alemann

heaven is what i've done by Pier Marton

Video Letter by Shuntaro Tanikawa and Shuji Terayama

SATURDAY EVENING

MUSIC AND VIDEO: EXTENDED PLAY

CONJURING: THE IMAGE OF MUSIC

The music video boom rages on. Can African, Afro-Caribbean and Brazilian rhythms provide new life in this genre? How does the producer move beyond pithy narratives to find sympathetic chords upon which to base his/her work? Should the visual language simply celebrate the personality? Can you play a camera like a horn . . . can you play it like a drum . . . can you make it dance? A panel of artists, critics, musicians look at these questions. Video excerpts from Bob Marley to Sunny Ade to African Drums.
Moderated by Robert Wisdom

SUNDAY

IMAGE ARCHIVES & SOUND SOURCES

A look at contemporary music and its antecedents. A search for origins, beginnings—a history—a search for new ideas. Tapes screened in this program continue to raise the issues addressed by Saturday's panel, CONJURING: THE IMAGE OF MUSIC. Included are:

Talking Heads 'Once In A Lifetime' by Geoff Dunlop for Channel Four Television. A 75-minute montage of concert footage and sounds and images from other broadcasts—news bulletins, documentaries, religious programs and commercials.

Rock Religion by Dan Graham. From Ann Lee, founder of the Shaker religion, through the 50s' teen-angels to Patti Smith—the tracing of a rock theology.

"Great Stuff That Never Got Out" A program on Bob Marley, reggae and African music—an amazing collection of raw concert and rehearsal footage as well as African excerpts from a 13-part British TV documentary series on World Music.
Presented by Roger Steffens.

In addition to the above, the following programs will also be presented during the festival.

VIDEO: RECENT ACQUISITIONS FROM THE MUSEUM OF MODERN ART.

Curated by Barbara London. Forty-one international video tapes made between 1981-1984 and acquired for the Museum's collection.

JAPANESE TELEVISION AND VIDEO. This program includes a selection of video art—an historical overview of the development of this art form in Japan, curated by Fujiko Nakaya. Also included are special programs on NHK and Japanese television commercials.

Now in its fourth year, the festival assumes an international focus.

NATIONAL VIDEO FESTIVAL STUDENT COMPETITION. The national and regional winners' tapes will be screened.

The West. A video installation by Steina and scored by Woody Vasulka.

All programming including works from in-person presentations will be reprised throughout the festival.

The preceding is a brief outline of the festival program.

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